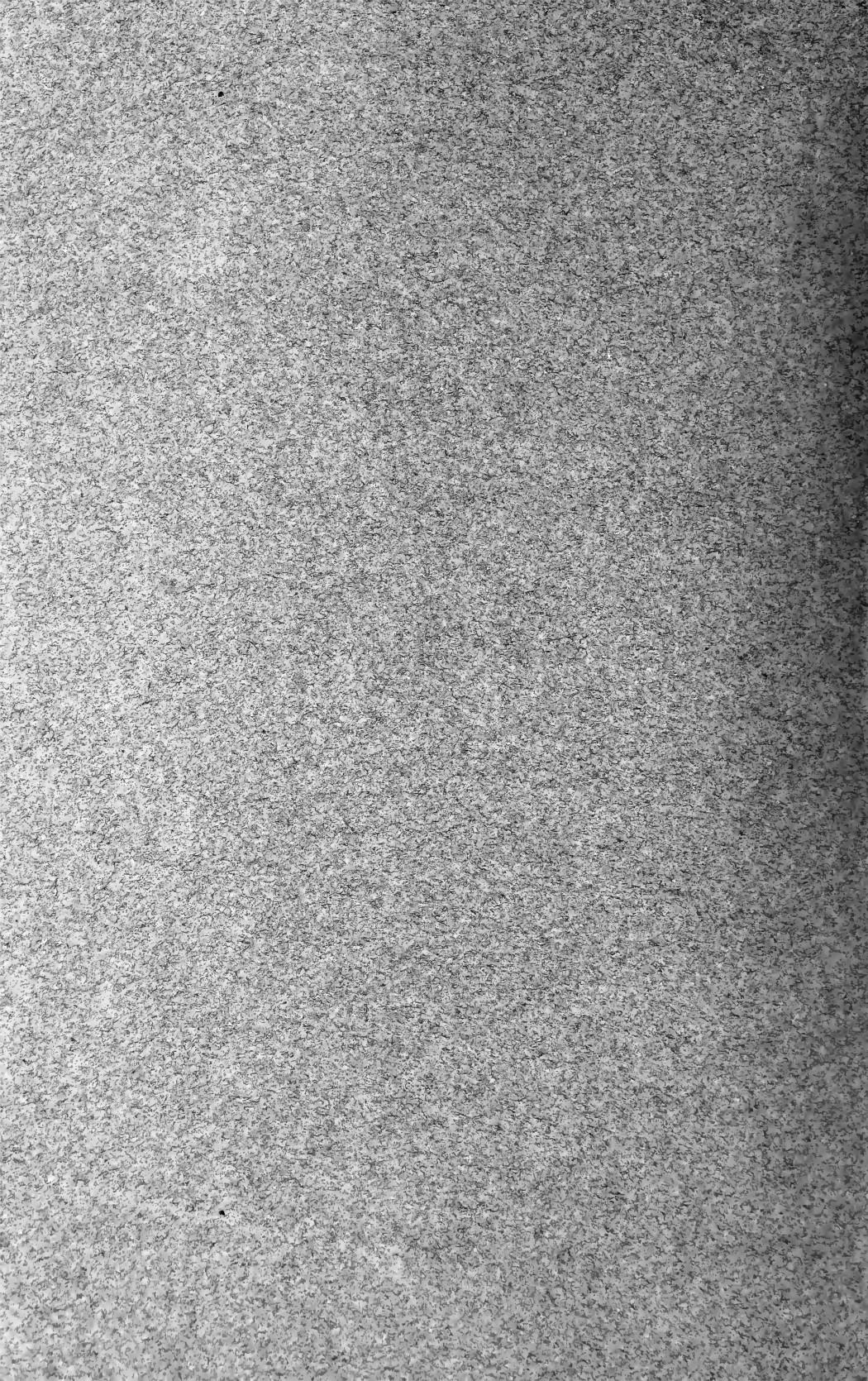


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A  
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ON  
**LETTERING**





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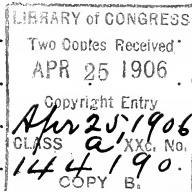
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# CONTENTS.

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Sample Style of Lettering . . . . .	3
Practice Sheet . . . . .	4
Common Errors in Mechanical Drawings . . . . .	6
Block Type . . . . .	7
Fancy Letters . . . . .	13
Initial Letters . . . . .	18
Monograms . . . . .	20
Headings and Show Cards . . . . .	21
Scrolls and Tail Pieces . . . . .	24
Titles on Drawings . . . . .	25
Borders . . . . .	27
Title Plate . . . . .	28



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## REMARKS.

The sketches for the following pages were made by Mr. E. H. Browning, Mr. W. E. King, Mr. C. C. Riester, Mr. F. H. Sibley, Mr. J. S. Meyers and Mr. W. A. Thompson.

## ERRATA.

- Page 2, under "Form of Letters," read Fig. 7 instead of Fig. 5.  
Page 3, Fig. 9 should read Fig. 7.
- 

## SECOND EDITION.

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1906

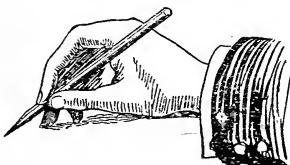
Aug. June 12, 1911

# A CHAPTER ON LETTERING.



T is not so much the idea of instruction as to the forming of letters and figures as in more extensive text-books, as it is to give a collection of alphabets, headings, titles and borders that will aid the student in the arrangement of such things on drawings.

The student will do well to make a collection of engravings, full designs, letterings, comics, figures, initials, tail-pieces, etc., from catalogues, magazines, papers, books, etc., and to put them in a scrap book for future use.



Any of the many styles of pens used for writing may be used for free-hand lettering, but the tee-

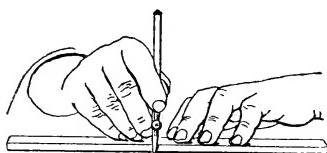
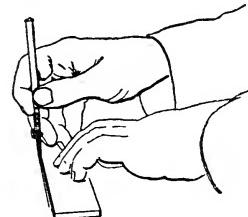
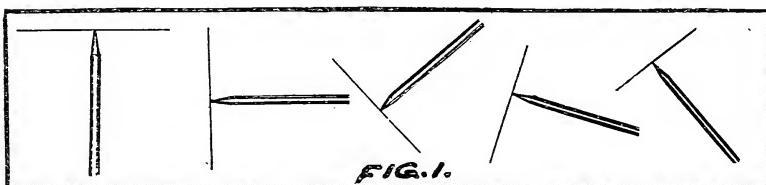


Fig. 2—How to hold a ruling pen.

square and ruling pen and compass will be needed for many of the other styles. The pen which is best adapted for a certain piece of



The pencil should be held at right angles to the line to be drawn when drawing straight lines, and at an angle of about  $30^{\circ}$  to the paper, while in order to insure good smooth lines, the ruling pen or right line should be held perpendicular to the right line.

work can be decided only by trial. Some draftsmen and artists prefer a Gillott, some a Spencerian, some a ball-pointed, some a stub, and the coarseness of the point and the pressure determines the line.

A new pen should be cleaned of the oil coating by dipping in the

ink and wiping several times, or by moistening with the tongue. The pen should be wiped clean every time it is laid away, and should not be used in common writing inks, for they will corrode it badly.

Keep the bottle off the drawing, and take the pen to the ink, and carry it carefully to avoid a blot.

Assume an easy position as in writing, and avoid gripping the pen to cramp the fingers.

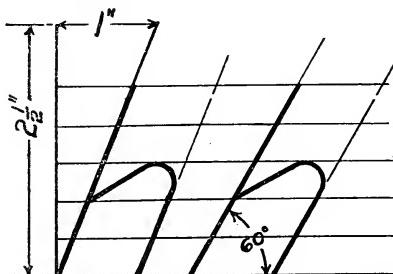


Fig. 3.

Fig. 4.

Never use a blotter on the lettering as one does in writing, but allow the ink time to dry, thus avoiding brown and thin lines. When the

Compressed Compressed lettering is used to save space on a drawing

Fig. 5.

flow has been too rapid, and the ink is piled high, tear off a piece of the blotter and bring the tip down to the top of the globule of ink to absorb some of it without spreading it over the paper, as is the case if the blotter is laid flat upon the ink.

The student, and in fact the draftsman, should lay out guide lines for the height and slant of the lines.

#### **The Slant of Letters.**

It has been suggested by Mr. Reinhardt that a slope of 1 to  $2\frac{1}{2}$  (Fig. 3) is sufficient for the stems or down strokes of the letters, and

ordinarily an angle of  $45^\circ$  with the horizontal will suffice for the up strokes and the axis of ellipses, excepting that of the letter *O*. The latter angle will have to be increased of course when the lettering is compressed as shown in Fig. 5.

An angle of  $60^\circ$  with the horizontal (Fig. 4) will make the letter lay over considerably more than in Fig. 2, but still makes a good looking letter. It is very important that all letters in the same word and sentence have the same inclination.

Extended

*Extended Lettering  
is used for Emphasis*

Fig. 6.

#### **The Form of Letters.**

Almost every curve of the letters and figures of the vertical and inclined types may be considered as embodied in the letter *o* or *O*, so

that it would be well for the student to practice on it until he can make it neatly, as indicated in Fig. 5.

#### **Style of Letters.**

An easy style of lettering is shown in Fig. 7, and the height may be made as shown in Fig. 8. Divide the body into three and the total height into five parts, except the *t*, which should be only four parts.

Printers class the letters such as *a, b, c, l, o, &c.*, as "lower case" letters, and *C, D, X, Y &c.* as "caps," or "upper case" letters. So that a "font" of type is a quantity made up of upper and lower case letters.

The practice sheet (Fig. 9) is arranged to go on a sheet 14 x 19,

with border 13" x 17", allowing 1 $\frac{1}{2}$ " margin at the left and  $\frac{1}{2}$ " at the top, bottom and right, leaving room for a title in the lower right hand corner. If some of the lettering is cramped, and the lines do not fill out, simply repeat some of the words or figures.

*abcde* ~~ijklm~~ *12345*

Fig. 8.

Following the practice sheet is a plate giving a few "Common Errors in Mechanical Drawing," which will no doubt give suggestions that will be of value to the student.

#### The Block Type.

On page 8 is another sheet that may be used as a practice sheet, though on much smaller paper, and the block type (p. 6) could be arranged for a class sheet too. (See that the letter J is made right.)

This type is arranged on the basis of 5 squares high and in most cases 4 squares wide, except I, W and M.

By using the compass with centers at the center of the second square from side or top, the rounded type is produced (Fig. 10).

The type shown at the left on p. 7 is built up on the body of that on p. 6, but appears to show a side and bottom of the letter, this being accomplished by aid of the 45° triangle, going down or up as desired to  $\frac{1}{2}$  of the next square. This offset may be blacker, shaded or open, as shown.

#### Suggestions.

Following these are styles of letters and figures that can be used in various ways, such as headings, titles, &c.

In all cases of lettering it is better for the student if he will sketch in the letters with pencil, and note if the whole lay-out is symmetrical with a center line. It so often happens that inscriptions, headings and titles are placed "any old way,"

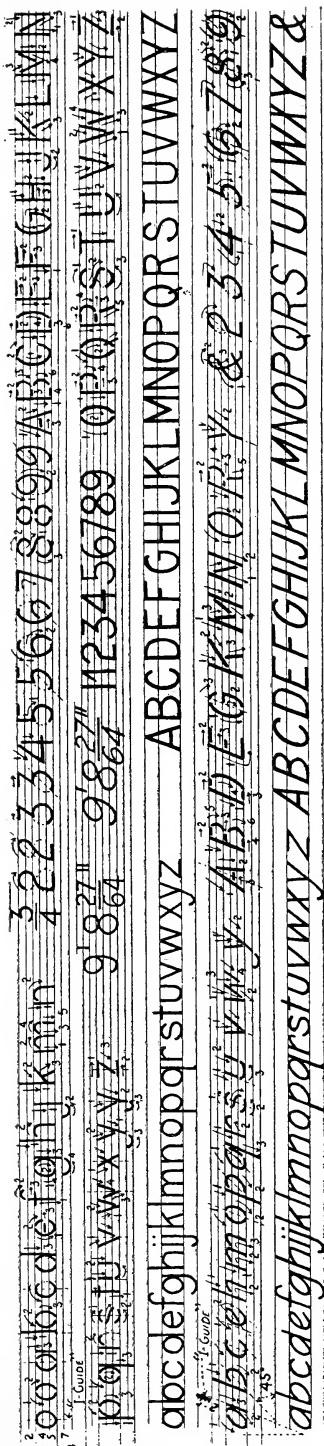


Fig. 9.

## Practice Plate.

with no respect to a center line.

This will again be taken up under

the heading of "Titles," in another part of this booklet.

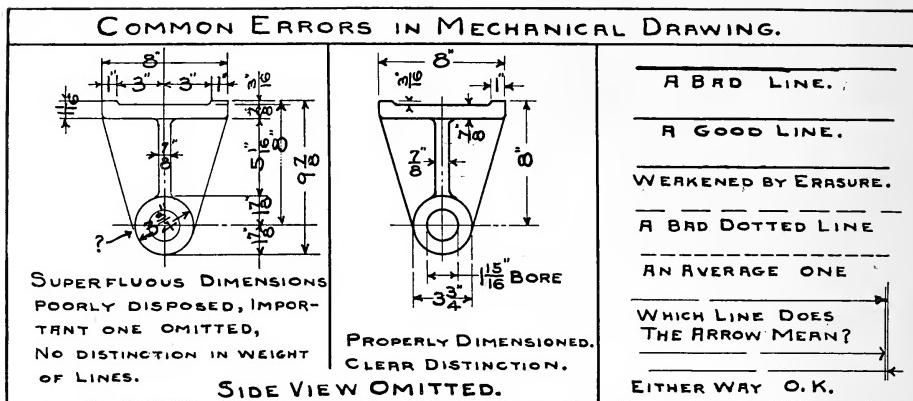
The size of this Drawing is to be 14"x8" Outside Dimensions and 13x17 inside the Border Line. Put everything on the plate Exactly as shown except the Figures which indicate the height of the Letters. These are to be Left off & the Plate begin at the left hand border and Measure off  $\frac{3}{8}$ " of an Inch for a margin. Then Divide the Plate Vertically into spaces, divide Put two Lines of letters in each One inch space, the lines to be laid out as follows - The Bottom of the letters in the lower line of each 'l' Space must coincide with the Division line of the space, and the bottom of the upper line in each one inch space is to be placed  $\frac{1}{2}$ " above the Division line of the Space. Both Horizontal and Diagonal Guide lines must be drawn before the letters are put in. The diagonals have a slope of 2 $\frac{1}{2}$  to 1 as shown. This gives the slope of the stems. The Ellipses which form the bottoms of the small Letters have a slope of 45°. The body of the letter should be  $\frac{3}{8}$  of the whole height and the stems of the letters g j p q should extend two fifths of the whole height Below the line. In the first two lines on this plate the Arrows Show the Direction of the strokes. The appearance of a Drawing is often spoiled by Careless lettering. There are three Rules which it is necessary to observe in order to letter well. The first rule is to select a simple style of Letter and Always stick to it. A practical letter is one that can be rapidly and easily Made Freehand. The second rule is Practice. The third rule is more Practice. The type of letter shown on this Plate is recommended as one of the most practical for Ordinary mechanical Drawings its principal advantage being the speed with which the Letters can be made. Care should be taken to keep the spacing even, for if the slant is Uniform and the Spacing good the work will look Right even if the Individual letters are not all well made. This style of lettering looks the best when the letters are kept rather narrow in proportion to the Height and the spacing is Close. The size of the letters here is  $\frac{3}{8}$ " for the Body, and the stems extend  $\frac{1}{2}$ " above and below the line. The Capitals are all  $\frac{3}{8}$ " High. A complete discussion and description of this Style can be found in "Reinhard's Lettering for Draftsmen, Engineers, and Students," Published by D Van Nostrand Co, New York. Price one dollar.

This plate must be penciled in and approved by the Instructor before any ink is put on it. The title, name and date is to be placed in the corner as shown, in a Rectangle  $\frac{1}{2} \times 3$ " in size. The best pen for this work is a Gillott's 303 which has been well broken in, that is it ought to have been used enough to remove the sharp point and became flexible.

Plate I  
Soph. Mechanical Drawing  
Name \_\_\_\_\_ Date \_\_\_\_\_

## A Sample Sheet.

1<sup>o</sup> A quick brown fox jumps over the lazy dog - thin  
1<sup>o</sup> A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ THE Rapidity  
2<sup>o</sup> A quick brown fox jumps over the lazy dog - Coarse Lettering 1205  
2<sup>o</sup> A quick brown fox jumps over the lazy dog - M.  
3<sup>o</sup> A quick brown fox jumps over the lazy dog - thick lettering 1205  
3<sup>o</sup> A quick brown fox jumps over the lazy dog - thick lettering 1205  
4<sup>o</sup> A quick brown fox jumps over the lazy dog. A B C D E F G H  
J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
5<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
6<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
7<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
8<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
9<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.  
10<sup>o</sup> A quick brown fox jumps over the lazy dog - small  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ~ M. M. B. R. G. F.



LETTERING LIKE THIS TAKES UP TOO MUCH VERTICAL SPACE. —

*Be Careful About Extra Tails On Letters*

LETTERING LIKE THIS TOO SMALL AND CROWDED TO SHOW UP WELL. LINES NOT CONNECTED

THIS IS A HURRY UP JOB WITH THE RULING PEN.

## Round Writing too Fancy.

Used more in structural than machine work

PERHAPS THIS DESIGN IS BETTER LIKED.

DON'T SAVE INK. MAKE IT SO IT WILL PRINT WELL.

DON'T MIX STYLES OF PRINTING. FORGOT HE STARTED VERTICAL.  
SHADING ADDS NOTHING.

## TWO WAYS OF SAYING THE SAME THING.

DRILL AND TAP FOR  $\frac{3}{4}$ " GAS PIPE. BETTER SAY,  $\frac{3}{4}$ " PIPE TAP.  
 $\frac{3}{4}$ " CORED HOLES. BETTER SAY,  $\frac{3}{4}$ " CORE. 6" DIR. BORED. SAY, 6" BORE.  
 ONE RIGHT HAND, MARK B20. } BETTER SAY { 1 AS SHOWN. B20.  
 " LEFT ", " B21. } BETTER SAY { 1 OPP HAND. B21.  
 RIGHT HAND ONE IS SHOWN.



WASTE OF TIME. SLOPPY FAIR.

MAKE WORKING DRAWINGS FOR THE WORKMAN. IF PICTURE DRAWINGS ARE REQUIRED HIRE AN ARTIST.

MAKE TITLES COMPLETE BUT VERY CONCISE.  
 DON'T DRAW BOLTS UNLESS THEY ARE SPECIAL.  
 LIFE'S TOO SHORT TO SHOW NUTS IN PLAN.  
 C.I. = CAST IRON. W.I. = WROUGHT IRON.  
 M.A.L. I. = MALLEABLE IRON. S.C. = STEEL  
 CASTING. C.R.S. = COLD ROLLED STEEL.  
 MED. ST. = MEDIUM STEEL. ST. = MILD  
 STEEL. T.S. = TOOL STEEL. L.G.T.S. = LOW  
 GRADE TOOL STEEL. M.S. = MACHINERY  
 STEEL. B.Z. = BRONZE.

Fig. 10.

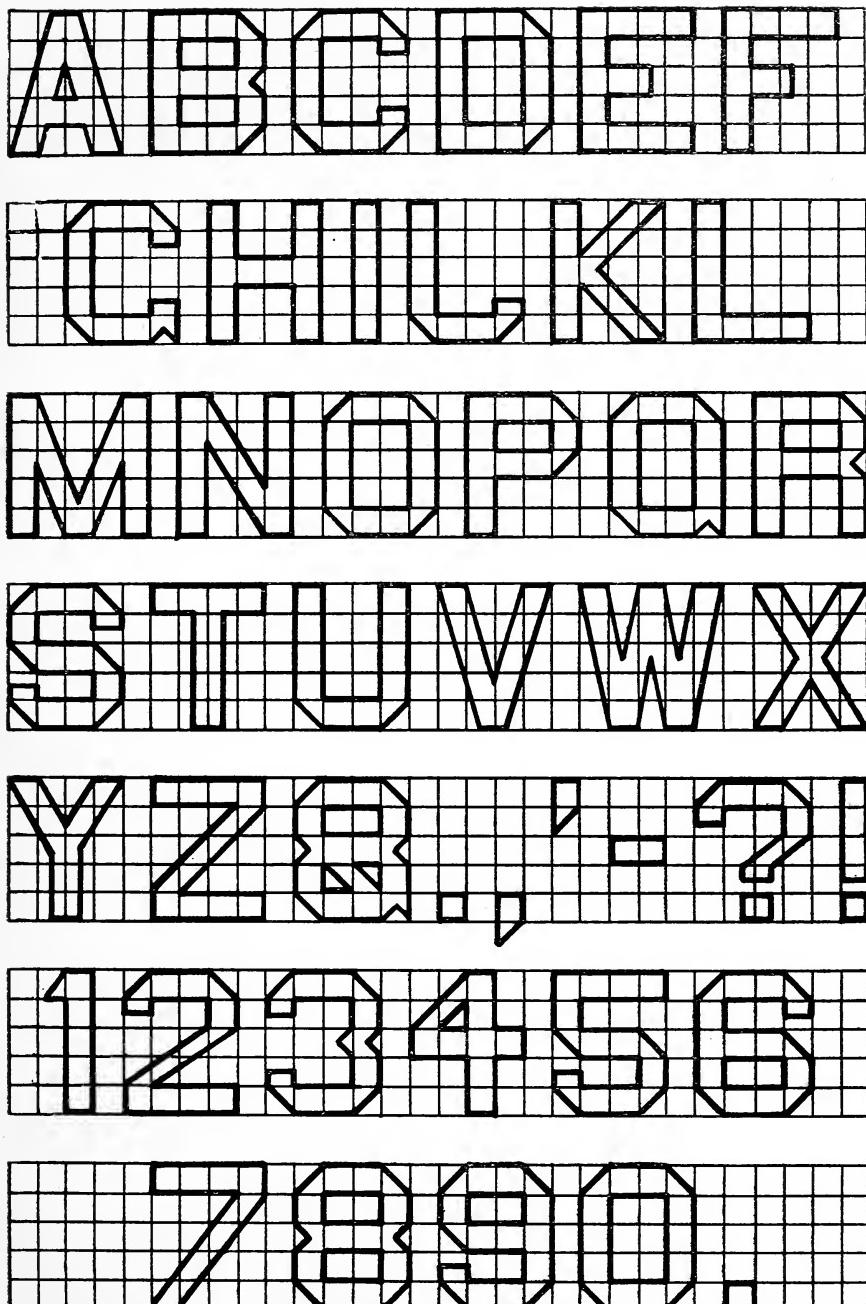


FIG. 11—Plain Block Letters and Figures. (J is wrong.)

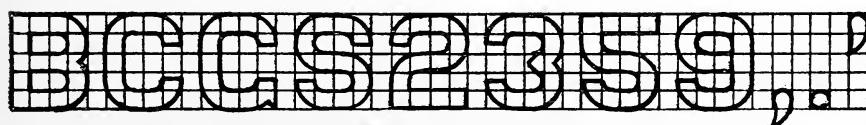


FIG. 12—Plain Block Letters Rounded.

A B C D E F G H I J K L M N O P Q R  
 S T U V W X Y Z 1 2 3 4 5 6 7 8 9 . , ?

A B C D E F G H I J K L M N O P Q R  
 S T U V W X Y Z 1 2 3 4 5 6 7 8 9 . , ?

**A B C D E F G H I J K L M &**  
**N O P Q R S T U V W X Y Z**  
 a b c d e f g h i j k l m n o p q r s t u  
 v w x y z 1 2 3 4 5 6 7 8 9 0.

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y  
 Z

Hand Rigging for *Axle & Cylinder*

1 ABCDEFCHIJKLMNOPQRS

TUVWXYZ.

2 ABCDEFGHIJKLMNOP  
QRSTUVWXYZ&.,-::;

3 abcdefghijklmnopqrstuvwxyz.

4 ABCDEFIGHIJKLMNOPQ  
RSTUVWXYZ12345678.

5 abcdefghijklmnopqrstuvwxyz.

6 ABCDEFIGHIJKLMNOPXYZ.  
OPQRSTUWV123456789.

7 abcdefghijklmnopqrstuvwxyz.

8 abcdefghijklmnopqrstuvwxyz.

9 ABCDEFIGHIJKLMNOPQRST  
UVWXYZ&123456789071  
abcdefghijklmnopqrstuvwxyz

10 ABCDEFIGHIJKLMNOPQRS  
TUVWXYZ&1234567890  
abcdefghijklmnopqrstuvwxyz

EACH ONE ON HEAVY DRAWING PAPER  
ABOUT SEVEN BY ELEVEN INCHES

For lettering working drawings.

PROBLEM PLATE

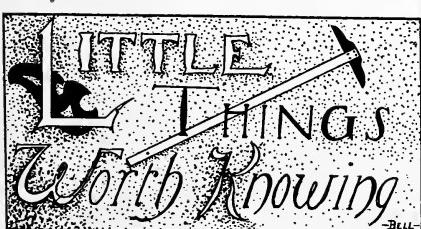
INSTRUMENTAL AND

FREE HAND

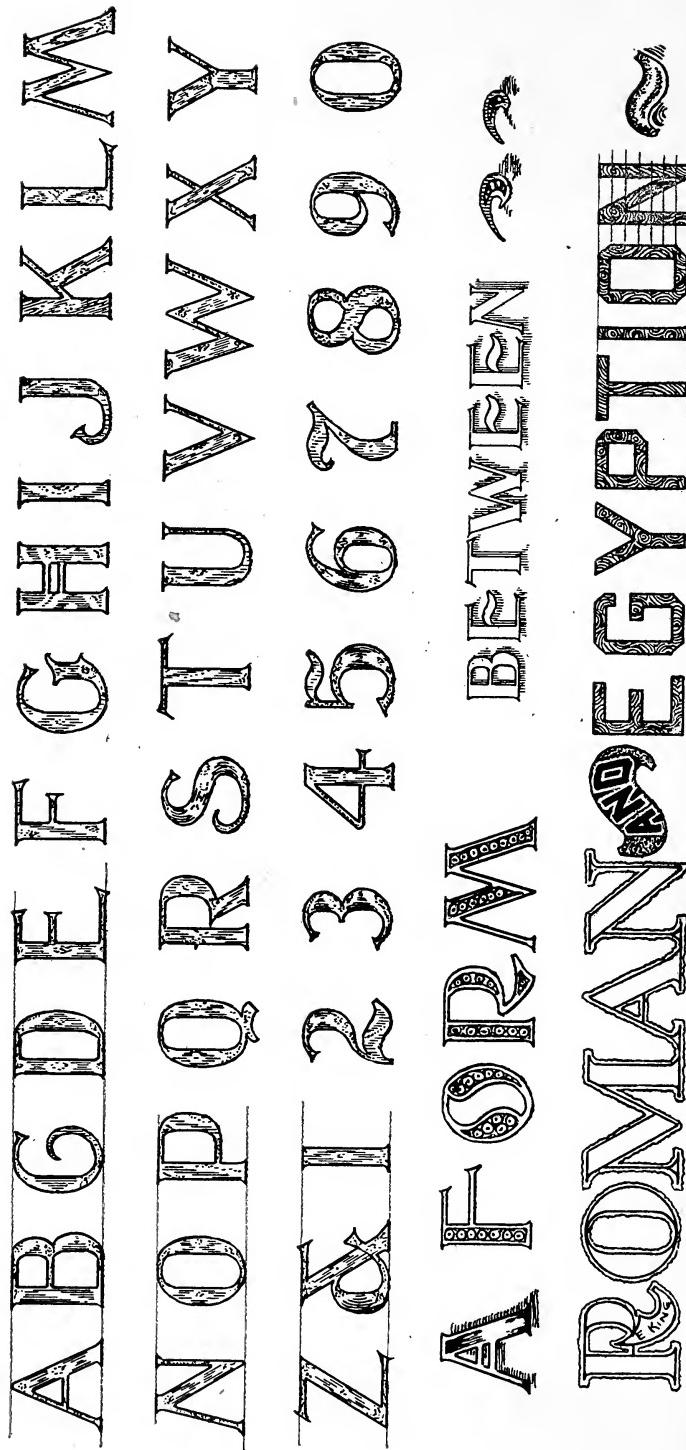
LETTERING.

PROBLEM 44.

B.



E d-



This and the styles on the next following pages are samples to be used in headings, titles, etc.

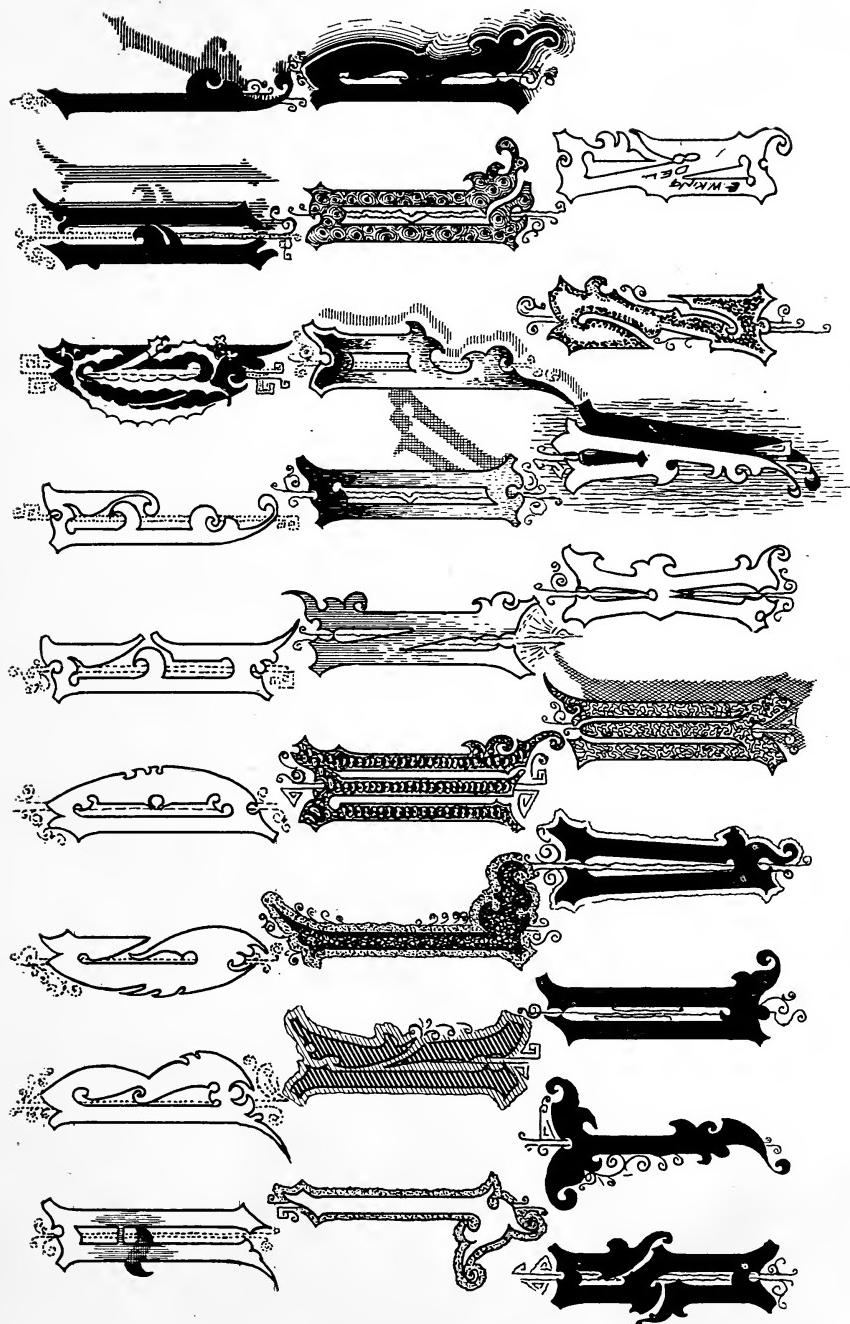
II

A B C D E F G H I J ?  
K L M N O P Q R S T  
U V W X Y Z & 1 2 3  
4 5 6 7 8 9 R O N Y A N  
M O R D L I A B L E R O K R  
Plainness, Delicacy,  
Strength & Beauty.  
E KING.

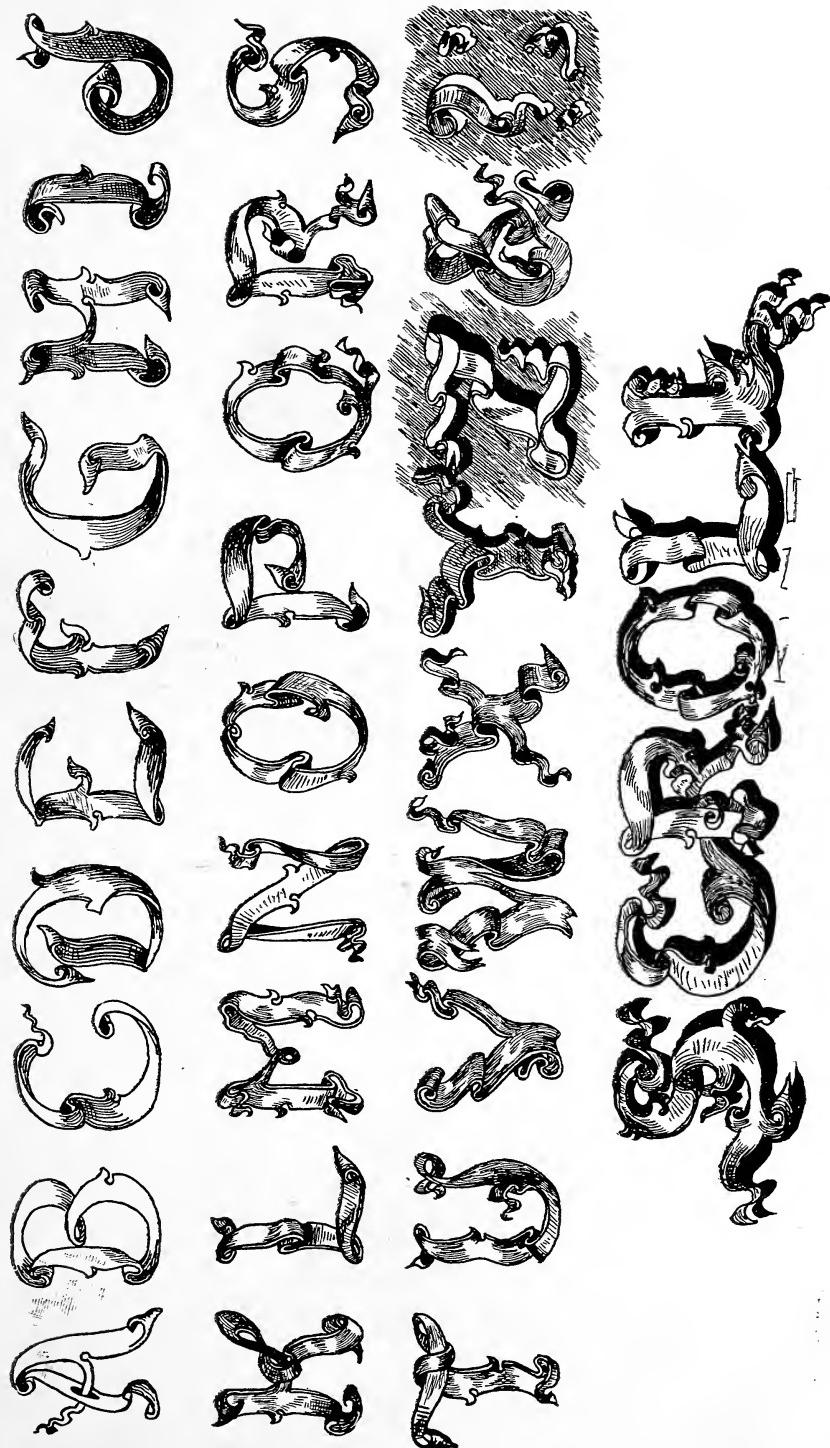
abccdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 RESTAURANT & ORNAMENTAL  
 DECORATION

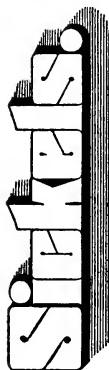
*Marking Alphabet.*

abcdefghijklmnopqrstuvwxyz  
 FGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

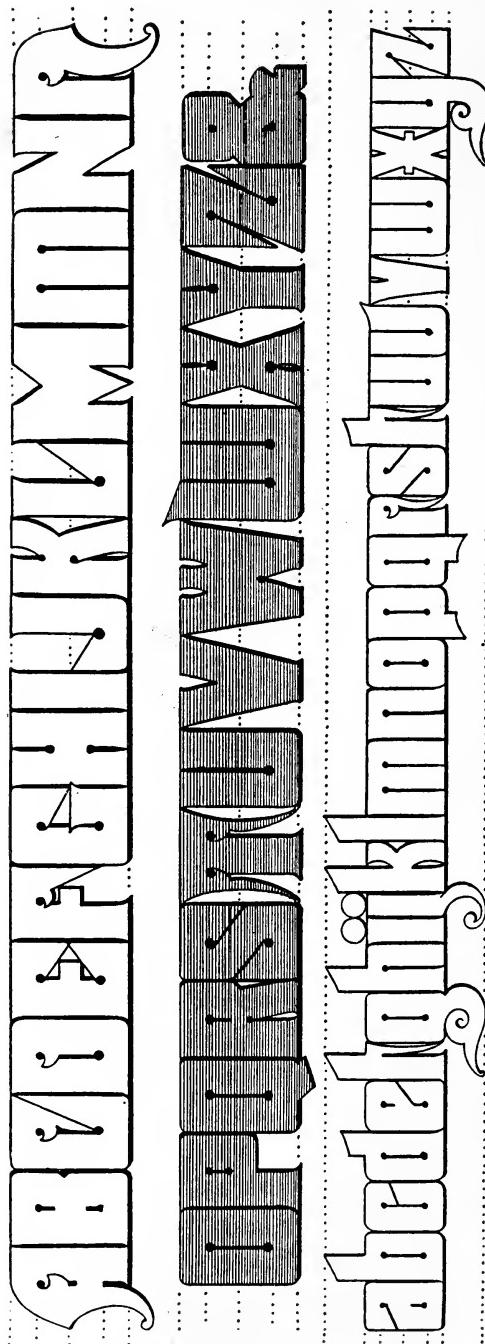


# GOONIE ROCKS A DYSERDING.





\* \* \*



No alphabet is susceptible of so many variations as is the Sickels. This alphabet by Mr. Flickinger shows the style most commonly used by engrossing artists. It can be line shaded, or a brush may be used with pleasing effect. *Pennant Art Journal*

~Rounded Block~

A B C D E F G H I J K L  
M N O P Q R S T U V W



~ROMAN~

A B C D E F G H I J  
K L M N O P Q R S T  
U V W X Y Z

W. Shoup 04

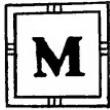
## INITIAL LETTERS.

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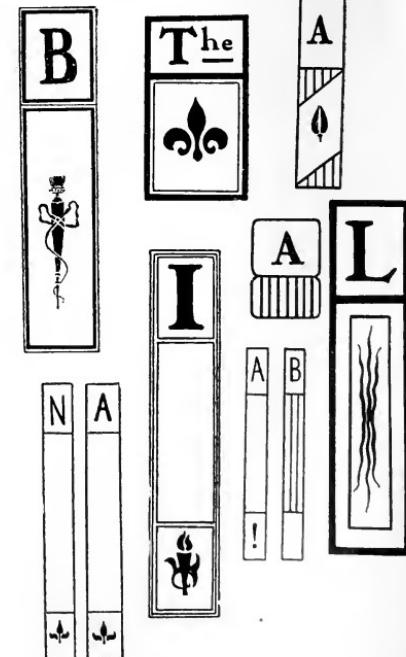
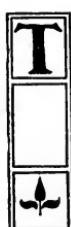
THESE are usually placed at the beginning of a chapter. Sometimes each main section of a chapter is honored with an initial letter.

The same style is generally retained throughout the book as well as on the cover, a type being selected and used for the complete work.

**B**old Black Letters &  
Were as early  
as 1450. & &



A rt if  
ly w  
that  
only  
how  
can  
posi  
Now  
we e  
his  
mea  
run  
where a  
The late  
old and



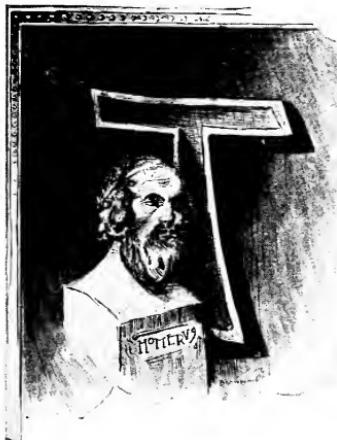
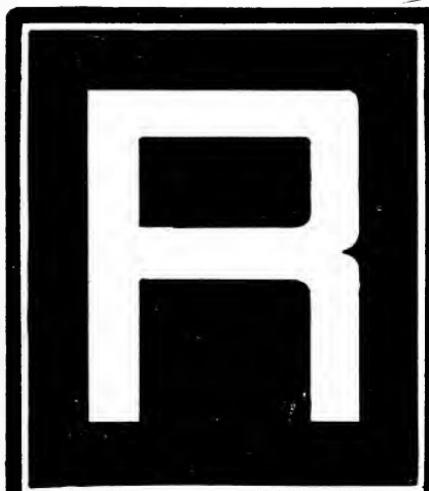
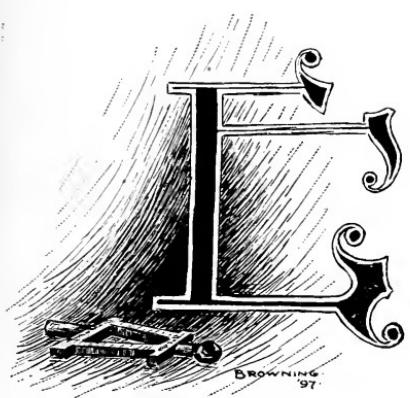
**INLAND TYPE IS**

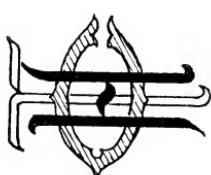
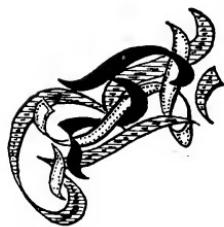
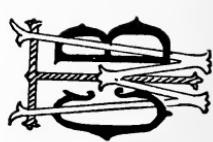
ome possible and impossible rule effects for Initials with the INLAND TYPE FOUNDERS CO.'S Blanchard Series Caps & Ornaments. Being done by pen & ink as a study for effective Initial display.

Besides demonstrating the use of Blanchard Face for Initial, the illustrations serve to prove that the Up-to-Date compositor can profitably utilize this method for the study of rule effects.

**N**o real artistic ability is required, only the ability to use a pen or pencil & straight-edge. If you cannot draw the initial find the letter you desire, ink it, get an impression on a sheet of white card-board, then proceed to draw your rule about the letter, using care to imitate the Point required, remembering that the size of the face of the rule makes or mars the artistic effect desired.

**THE BEST TYPE.**



*Monograms.*

## HEADINGS AND CARDS.

THE same style of type should be used for the headings throughout a book, magazine or catalog. Page headings may be plain or ornamental.

<b>CARTER CO.</b> FIRST CLASS <b>DRY GOODS.</b>	<b>J.W. ROSS.</b> <b>TAILOR.</b>	<b>HARRIS &amp; CO.</b> <b>HARDWARE.</b>
<b>R.E. MARTIN,</b> <b>INSURANCE.</b>	<b>Bank</b> <b>CLOSED.</b>	<b>J.C. FULLER</b> <b>GROCER, REAL ESTATE,</b>
<b>SCHOOL BOOKS,</b> <b>PENS, INKS, ETC.</b>	<i>Elite</i> Art <b>Gallery.</b>	<b>H.J. SMITH</b> <b>CLOTHIER.</b>
<b>THE CENTRAL</b> <b>DRUG STORE.</b>	<b>OUR</b> <b>MILLINERY</b> <b>OPENING.</b>	<b>TINDALL'S</b> <b>LIVERY.</b>
<b>T. J. BRADEN,</b> <b>FINE SHOES.</b>	 <b>SIGNS</b>	
 <b>White Tree Last</b> <b>19¢</b>	 <b>Marking Pen,</b> <b>SHADING PEN</b> <small>AND</small> <b>BRUSH LETTERING.</b>	 <b>ADVERTISING</b> <b>CARDS</b>
 <b>HOLIDAY</b> <b>GIFTS.</b>	<b>Suit</b> <b>\$16.00</b>	<b>TIES</b> <small>THE LATEST STYLES</small>
<b>DR. GIBSON,</b> <b>DENTIST.</b>	<b>J. HUDSON,</b> <b>Painter.</b>	<b>50¢</b>
<b>ANY</b> <b>ARTICLE</b> <small>In This Window</small> <b>25¢</b>	<b>Popular</b> <b>Nobbe</b>	<b>45¢</b>
<b>SPECIAL</b> <b>SALE</b> <small>OF</small> <b>REMNANTS.</b>	<b>B.L. Willis,</b> <b>BARBER.</b>	<b>Wm. Robinson,</b> <b>COAL AND WOOD.</b>
<b>BARGAINS</b> <small>FOR QUICK BUYERS.</small>	<b>THE LATEST</b> <b>SPECIAL</b>	<b>Fashionable</b> <b>Goods.</b>



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**PATENT  
DRAWING.**



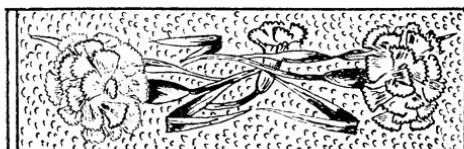
MECHANICAL.

QUESTIONS AND  
ANSWERS.

DRAFTING ROOM  
PRACTICE

**SCROLLS AND TAIL PIECES.**

A few scrolls and tail pieces are here shown.



## TITLES OF DRAWINGS.

---

THE title of the drawing is the inscription describing what the drawing is supposed to represent, the name of the firm for whom made, and the maker and date.

This title may be ornamental or plain, as the draftsman thinks best.

In some drafting rooms the space allotted for the title is filled by a few words and lines put on by a rubber stamp, and some additional data added by the draftsman.

A few forms are here shown to give an idea of the different arrangement of wording.

A title should first be sketched out on a piece of paper to get the

arrangement and number of words, and then the style of lettering may be selected.

<i>FOR</i>
<b>THE WARNER &amp; SWASEY CO. CLEVELAND, O.</b>
DATE ..... SCALE .....
DRAWN BY ..... APPROVED BY .....
<b>M-</b>

The lettering is put in so as to lie equally on each side of the center line, as shown in the following illustrations, which are shown half skeleton and half finished.

36'  
35'  
34'

*Bridge #720 Big Run, Evansville, Arizona.*  
*M.K. and T.Ry. MIDDLE DIV.*  
*3 Spans, Single Track, Through 175'-0" c.c. End Pins.*

### TOP CHORDS AND END POSTS.

Scale 1/4"-1A

### **AMERICAN BRIDGE CO.,**

**EDGEMOOR PLANT.**

A. B. Co. Contr. No. 932 In Charge of Wilson.

Made by J.C. Date 9/25/00 Rev. 9/30

Checked by E.K. Date 9/27/00 Rev.

**ORDER NO. K230<sup>a</sup> SHEET NO. 12**

*Cut Blue Print on this line*

*Cut Tracing on this line*

Showing title put on with stamp and pen, also sizes of border lines of Drawing, Tracing and Blue Print.

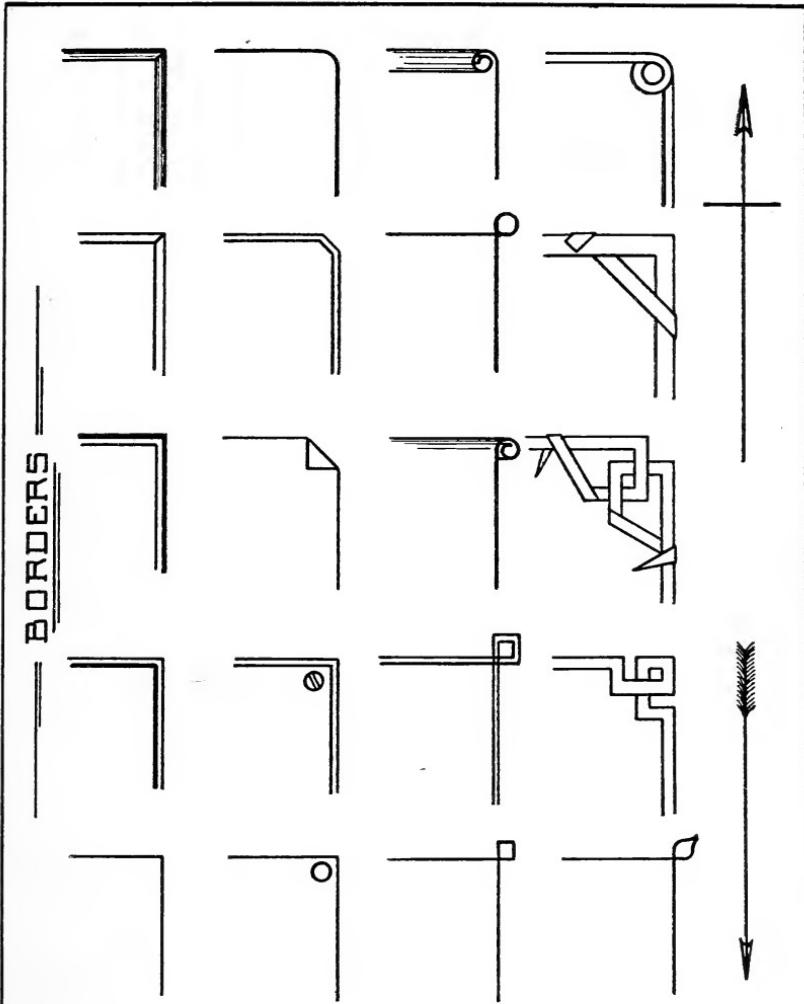


**DETAILS OF  
FloorArch, Columns & Girders,  
U. S. GOVERNMENT WAREHOUSE,  
ROCK ISLAND ARSENAL,  
ROCK ISLAND ILL.**

GENERAL PLAN  
HOT-BED, 28" BEAM-MILL  
GARRETT-CROMWELL-ENG., CO.  
CLEVELAND, O  
OCT, 1904. SCALE  $\frac{1}{4}$ " = 1-0"

## FANCY BORDERS.

BORDERS



Some fancy border lines are here shown that can be used for general drawings and title sheets.

**A TITLE PLATE.**

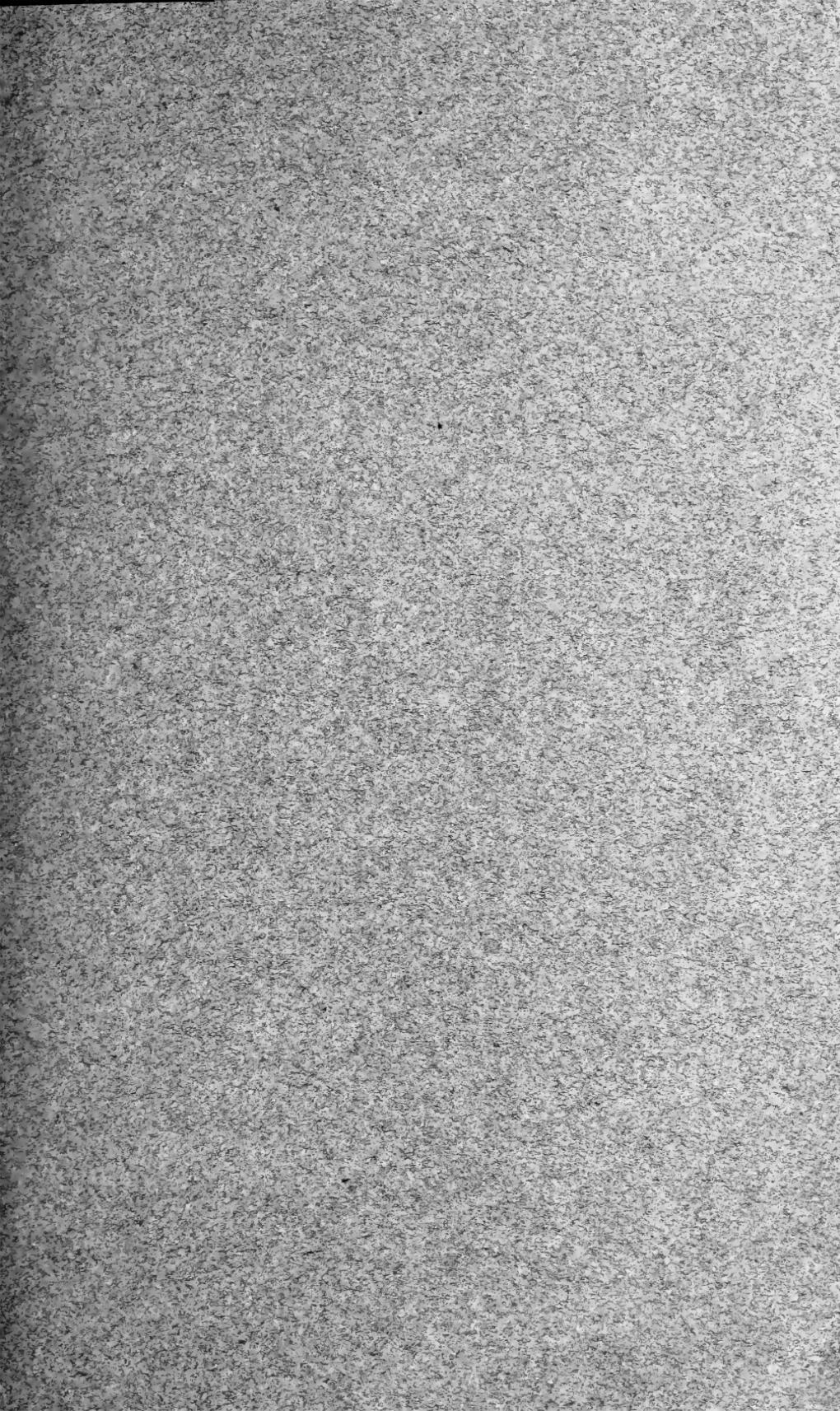
This plate is on paper 14x19, with 2" margin on left and 1' on right end and 1" on top and bottom.



The type for this title plate was taken from pages 7 and 8, and the blocks each  $\frac{3}{16}$  inch for the first, third and fifth rows, and  $\frac{1}{8}$  inch each for the others.



APR 25 1906



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